

## **ABSTRACT**

**DISSERTATION:** Gamelan and the Modern Pedal Harp of the West: A Performer's Perspective on Hybridized Musical Influences in the Harp Chamber Works of Bill Alves, Lou Harrison, and Alan Hovhaness

**STUDENT:** Jaclyn Wappel

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**PAGES:** 162

This study discusses, evaluates, and analyzes the various methods and patterns in which American composers Bill Alves (1960-), Lou Harrison (1917-2003), and Alan Hovhaness (1911-2000) have adapted Indonesian gamelan musical concepts, philosophies, and performance practices in selected Western chamber works that include the double-action pedal harp. In particular, these examples contain notation, instrumentation, musical layers and interactions, and sounds that are inspired by or modeled after Javanese and Balinese musical elements. Greater focus is given to Javanese musical practices, and inherent compositional devices have been discovered in each piece's structure, rhythm, melody, ornamentation, intonation, and choice of instrumentation or orchestration. Special attention is given to a contextual and musical analysis of the *Concerto for Harp and American Gamelan* by Bill Alves, which features an unprecedented fusion of Western and Eastern musical practices. It is further evaluated through discussions of "authenticity" in world music, and I provide recommendations as to how a harpist can use this information in order to recreate this piece.